



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

were immediately arranged for and in the autumn others will be given.

For the benefit of those who may wish to try the experiment in other cities it may be added that in Atlanta pictures in color were chosen as more popular and appealing than reproductions in black and white, and that no effort was made to secure profit from the exhibitions. It was found helpful to have the name of the artist whose work was about to be shown and the dates of his birth and death thrown upon the screen before the picture was exhibited, for to those unaccustomed to the names as pronounced they would have otherwise had little significance. Thus, furthermore, they could be more readily remembered. Friday afternoon was chosen as a time when school children could best attend, and teachers were asked to urge their attendance. In order to interest the people in the erection of an Art Museum a picture of the proposed building, designed by Mr. Haralson Bleckley of Atlanta, for which the city has donated a site in Piedmont Park, was shown after each exhibition.

ART AT THE MISSOURI STATE FAIR

The next Missouri State Fair will be held at Sedalia, Missouri, from September 28th to October 4th, inclusive. It is estimated that at least 150,000 Missourians will attend. The exhibits in the art section will be installed on the walls of the first floor of the beautiful "Women's Building" and on the north side of the "Art Building." All of this space is admirably situated and well lighted. It is proposed to make the Art exhibit splendidly representative of the best art and the best artists of Missouri. An exhibition of this character can not but redound to the credit and advantage of the artists and must be of great educational value to all who visit the Fair. It will, furthermore, it is believed, do much to stimulate interest in and support for art throughout the length and breadth of the State. The exhibition will be carefully assembled, adequately installed and judged by a competent jury. As in every other sec-

tion of the Fair so in the Art section cash premiums will be awarded. These under the several designations of gold, silver and bronze medals and honorable mention will be conferred upon the artists exhibiting the most meritorious work in the several classes—oil painting, water color, pastels, sculpture, black and white, and craftsmanship. There is no way in which the masses of people can better be reached than through the State Fairs, and that these are beginning to recognize the value of art in relation to the development of culture, and are establishing higher standards in their art displays, is very encouraging. After all it is for their Art Exhibitions that the great World's Fairs are remembered.

THE ART INSTI- TUTE OF CHICAGO

It is the avowed aim of the Art Institute of Chicago to make itself useful to the community and to this end agreeable. Some of the means it employs to secure popularity are described in a recent issue of its Bulletin. Primarily the galleries are made as attractive as possible, being simply related, varied in dimensions, decorations, height, and exhibits. The Library which has 60,000 readers a year is also a factor. There are no turnstiles at the entrance lest the feeling of welcome should be impaired; there are many lectures and gallery tours; photographs are freely circulated, lantern slides are lent, rooms are provided for the meetings of art societies, the use of the galleries is granted for evening receptions, there are occasional concerts, pageants, plays and students' parties, all of which help to make friends of the Institute among those interested in kindred arts. As the Bulletin truly says, through this policy, which is public spirited and right, the Art Institute has become an active center of the life of Chicago and an important influence throughout the whole valley of the Mississippi. During the summer the collection of paintings in the Art Institute is much enriched by the loan of the Charles L. Hutchinson and Cyrus H.